GIVEN WITH FINEST EFFECTS

Verdi's Great Requiern Produced by a Grand Chorus of Six Hundred Voices.

Soloists and Instrumen talists Again Contribute Their Highest Art to the Rendition of a Programme of Mu sic of the Masters.

The Second Concert of the May Festival Attended with All Elements of Success.

From a Brilliant Audience Come Repeated and Prolonged Expressions of Delight-Review of the Work-This Eventing's Programme.

SEAL OF SUCCESS AFFIXED.

A Large and Responsive Audience at the

Festival's Second Concert. Last night's audience affixed the seal of success on the second annual May music festival. The first night's attendance was gratifying, but the greatly increased number of last evening and the enthusiasm, greater even than on the initial performance, forecast a triumphant termination. The gathering of the chorus and the audience into the great hall, first by twos and threes, thom by dozens, and as 8 o'clock, the hour for beginning, came on, by fifties and hundreds, was a sight worth seeing. The audience was more fashionable in Its tout ensemble than on Tuesday evening, a conspicuously great number of evening costumes being observed. There were no stragglers in the chorus and few laggards in the audience, and when at 8 o'clock Director Barus gave the signal to begin there was no disturbance from late peared the ladies of the chorus gave him a gracious welcome, and the audience contipued the applause.

A wave of delight rolled over the audience as Mrs. Seguin-Wallace, Mlle. DeVere, Signor Perotti and Herr Fischer, in the order named, took their places upon the front of the stage. The presence of the great co-workers apparently steadied the chorus. It was noticeable that the six hundred sang with wonderful sureness and a steadiness that bespoke drill and discipline. Verdi's great "Requiem" brought out the full force and effect of the chorus and the orchestra as had not been done before. This requiem, grand and vigorous, is yet, in places, operatic in its suggestions, which adds to its merit and heightens its effects. The "Agnus Dei." both in the solo parts and by the chorus, was given with strength and beauty, and the audience was thrilled with pleas-In this Mrs. Seguin-Wallace had her opportunity, and her pure and richly sympathetic voice gave an interpretation to the theme that needed no

In the overture, "Maximilian Robes-pierre," the orchestra carried the audience by storm, and were compelled to repeat the number, which, on being given a second time, met with quite as enthusiastic applause as before. It may be said that the audiences are becoming somewhat exacting, and that the repetition of the performance and is a hardship upon the singers. This certainly was the case in more than one instance last evening. Mme. Therese Herbert-Foerster. who sung at the festival last year, received an ovation as she came on her first ap-pearance at this festival, to sing Gounod's cavatina, "Queen of Sheba." Her voice is of entirely different quality from that of Mlle. De Vere, and equally beautiful. It is rich in dramatic power and expression, and her first appearance, like that of Mrs. Seguin-Wallace, found a hearty welcome.

THE GRAND CHORUS.

An Inspiring Scene and Maste the Hearers Will Long Remember. It was a night of triumph for chorus and orchestra. The ordeal which Verdi's "Requiem" imposed upon them was severe, but they passed through it in a manner which will not soon be forgotten. It was by far the most difficult piece of work ever undertaken by an Indianapolis chorus, and taxed their powers to the utmost. "The Requiem" is a blending of the soft Italian melody with heavy music of a Wagnerian character, and is wonderfully effective in all its parts and as an entirety. The great audience was hushed as the chorus chanted the opening words of Verdi's tribute to Manzoni, and the pleasure that never flagged for an hour and a half increased as the beauties of the instrumentation, the chorus work, the solos, duos, trios and quartets unfolded themselves to the

thousands of delighted ears.

The weird and solemn effect of the peculiar accompaniment to Herr Fischer's opening solo had not worn away when Mrs. Seguin-Wallace's rich contralto was heard for the first time in solo work, the string instruments accompanying her in time corresponding to that of the bass for Fischer's
sombre "Mors Stupebit." The rolling accompaniment of the bassoons in the trio by
Mile. DeVere, Mrs. Wallace and Signor
Perotti was a novel feature of the
orchestration. In the chorus and
quartet which followed the brass instruments and the bass tuba formed an accomments and the bass tuba formed an accompaniment like a splendid frame to an equally splendid picture. The chorns in the ninth number of the "Requiem" harmonized perfectly with Herr Fischer's powerful bass and was followed by a burst of applause. In the following number, a quartet and chorus, the funereal boom of the bass drums marked with peculiar effect the progress of tremendous your lead wolumn. progress of tremendous vocal volume, and when, without the slightest warning, the chorus and orchestra stopped, and the voices of Mile. Devere and Mrs. Wallace, blending in harmony almost divine, filled the vast auditorium with sweetest of music, it was like the delightful sunshine that follows a majestic storm. With rapt attention did the audience listen to the

attention did the audience listen to the rare melody, and as the sweet notes died away with the organ-like accompaniment of the 'cellos and the violins, the effect was incomparably beau tiful.

The audience was lingering fondly over this bit of delicious vocalism when the 'cellos struck up, with their rich, sympathetic tones, the introduction to "Domine Jesu." The brilliant efforts of the principals in this was enhanced by fine orchestral work. The "Sanctus" afforded the chorus full scope, and the volume of harmonious sound which rolled out from the six hundred singers was nearly equaled by the applause which followed the grand work. In this the semi-chorus of sixteen was a feature. One of the gems of the evening was the peculiar, wandering flute obligato to that portion of the "Agnus Dei" rendered by Mile. De Vere and Mrs. Wallace. The "Agnus Dei" was certainly one of the most exquinite things ever heard here. The theme was started first by the sopranos and altos in octaves, then taken sopranos and aitos in octaves, then taken by chorus and orchestra in unison, then afterward repeated by Mile. De Vere and Mrs. Wallace in the corresponding minor key.
Especially fine was the work of the chorus in "Libera Me," which Mlle. De Vere opened, chanting in monotone, the chorus following in similar refrain, without accompaniment. The orchestra and chorus ran riot, in a harmonious way, in the "Dies Irae," and as the thunder of the bass inetruments died away the strings broke forth into melody soft and sweet, and Mile. De Vere's clear high notes rose above a De Vere's clear high notes rose above a gentle choral accompaniment with exquisite effect. Again came the crash of the brass instruments, the drums, and the cymbals, followed once more by Mile. De Vere, who took and held high C, clear, strong and beautiful, above chorus and orchestra. This recurring climax is wonderfully strong. The concluding effort was a chant by Mile. De Vere and the chorus. It was, in all, a fitting finale to grand rendition of a superb composition,

the instrumentation of which can be safely said to be the among the most realistic ever

said to be the among the most realistic ever written.

The overture, which opened the second part, was Litolff's "Maximilian Robespierre" and so delighted was the audience that the orchestra was compelled to repeat a portion of the number in response to an encore that was not to be denied. It began with a soft, low effect by the bass instruments and increased in volume until it broke with a climax of harmony into the soul-stirring "Marsellaise," awakening a responsive enthusiasm in the audience. The chorus work in the trio and chorus from "Athalie," and again trio and chorus from "Athalie," and again in the closing number from "Rienzi," was excellent,

THE SOLOISTS.

Stars Who Added Their Brilliancy to th General Effect of the Performance. The chorus work in the "Requiem" is very difficult, and it has been the object of Professor Barus to bring it to that state where all difficulties were overcome and all beauties brought out. In that effort be has succeeded admirably. As its name indicates, the "Requiem" is a solemn work, and there are but few places where there are any bright touches. The harmonies are wonderfully wrought, and it takes an ear accustomed to the intricacies of the fugue to be able to appreciate its great beauties. Of all the numbers on the programme for the week, there is not one that is richer in conception and form, and those who have been through the rehearsals like the "Requiem" better at each hearing. Mile. De Vere's strong point in the part last night was her wonderful sustained notes, and nothing prevented the audience from breaking to applause except that it would drown the music that followed. Especially were the notes sustained in the "Domine Jesu." The pure quality of tone possessed by Mlle. De Vere rises above the fortissimo passages of the chorus, and at times her voice reminds one of a stringed instrument, and in parts where the violins accompanied, a careful listener would stop and notice the great similarity of tone. The part sung by Mlle. De Vere embraces all styles, from the andante piano to the allegro flute, and each was executed to perfection, barring a slight tendency at times to fall from the absolute key. One of the gems of the whole was the beautiful duet, "Kindly, Jesus, recollect me, though Thy cross with shame affect me," by Mlle. De Vere and Mrs. Seguin-Wallace, and again in the "Agnus Dei," the first part, where the soprano and alto without accompaniment, the parts are gradually taken up one after another, until the soloists, chorus and orches-

tra are heard in the one sad theme.

Mrs. Seguin-Wallace, at her entrance,
was accorded a hearty welcome from her
many friends and admirers. She was in excellent voice, and the composition allowed her the full use of her unusual range. The high notes were as strong, full and musical as the deep tones which have won for her so enviable a reputation throughout the country. From the "Christe, Christe," in the "Requiem and Kyrie," with the other singers, to the "Light Eternal," the part was given a thoroughly artistic rendition. In the solo, with the accompaniment of strings and flute, Mrs. Wallace was particularly effective. The exquisite tenderness called for in the duet "Kindly Jesu," was in marked contrast with the blare of sound in the

'Dies Irae.' Herr Fischer, in his first solo, "Death and Nature View Affrighted," sounds the theme which is carried at intervals through the entire composition, and the magnificent voice of which he is the fortunate possessor seems made for the purpose of giving musical expression to the sentiments of the "Requiem." "Avenging Flame," "Bosom-rending and Like Thoughts." Herr Fischer is equally as good, though, in the contrary emotions, for with his voice he can depict the quiet of prayer and supplication.
Signor Perotti seems too well known to
Indianapolis audiences to need any criticism or special commendation. His cheerful manner places him in rapport with his hearers, and his reputation leads them to

expect something unusually good and they are not disappointed. The "Requiem" does not, however, especially favor the tenor, except in one solo. "Wounding Conscience Me Accusing," and the robust quality of the Signor's voice can hardly be said to exactly express the pentitent feeling which the words call for. He is far happier in some composition of brighter mood.

The "Requiem" closes with the "Libera Me," when the peculiar rhythm of the "Dies Irae" again comes to the fore. A loud and continuous applause at the close showed that the audience had given careful attention and wiched to average the resulting and wiched to average the resulting the resulting and wiched to average the resulting and wiched to average the resulting tion and wished to express themselves. After an intermission, in which the andience promenaded the aisles and corridors, the trumpet call announced the time for the second, or miscellaneous, portion of the programme. The first number was the "Maximillian Robespierre" overture of Litolff, directed by Prof. Barus. The composition, with the introduction of the soulstirring "Marseillaise," thoroughly aroused the audience, and their first great enthusiasm was the result. The applause was so great that a repetition of the last part was given. The excellent playing of this comof artists is certainly appre ciated. Madame Herbert-Foerster sang the Cavatina from the "Queen of Sheba" as a Cavatina from the "Queen of Sheba" as a queen ought to sing, that is, an ideal queen who can do everything to perfection. The richness and fullness of tone required for the recitative, followed by the melody, gave ample opportunity for her to show her vocal powers. When she had finished she was recalled and recalled, and finally responded, Mr. Herbert, who had led the orchestra for the song, playing her accompaniment for the second piece on the piano.

Mr. Franz Wilczek made his initial bow to the Indianapolitans as a soloist by playing the andante and finale from Mendelssohn's violin concerto. He is a most worthy artist to rank with his fellow-artists. He draws a graceful bow and produces a tone of remarkable smoothness and purity, all the various emotions of the composition being ably interpreted. Herr Fischer was heard in "Evening Star," from "Tannhauser," and the depth of tone and the remarkable musical quality, as well as the power of his sical quality, as well as the power of his voice, showed how thoroughly capable he is of interpreting the Wagnerian school of composition. The other numbers on the programme were: "Athalie," by Mendelssohn, for trio, Mile, De Vere, Madame Herbert Forester, and Mrs. Compin Wallace bert-Foerster and Mrs. Seguin-Wallace and chorus, and the bright "Second Finale, from Rienzi." Both were admirably pre-

THE WORK AS A WHOLE.

A Review of the Artistic Excellence of the Evening of Soul-Stirring Music. The second night of the great festival was even more a success than the first. The opening tones of Verdi's grand Requiem were given in a whisper almost, so soft and sweet they were. The altos had gained in strength, and the tenors and basses were fully up to their requirements, while the sopranos need not be better. The solo voices that are assisting in the chorus work add very materially to its artistic ment, not only in their sustained tones, but, also, in giving the less confident members courage. Professor Barus's hard work-for exceedingly hard work it is-shines more and more as the music progresses. Not many cities are favored with so capable a director.

The "Requiem" was solemn and majestic in its movement, and every number of it was impressive. Mlle. De Vere sustained the excellent impression she made Tuesday night, and in the ensemble her voice rose clear and high above the orchestra with its full power, even above the "noble six hundred." Mrs. Seguin-Wallace—and how many sweet moments of pleasure that name recalls—sang the contralto part with her wonted vigor and style. Her method is so perfect, her technique so true that it is always and technique so true, that it is always a delight to hear her. She has a fine presence, and was gowned very becomingly. Signor Perotti sang his numbers in good time and with artistic style. Herr Fische had little to do, but it was well done. The "Sanctus" was a fugue movement, and was so excellent and so short that it was not encored. It was heartily applanded. The "Agnus Dei," a due by Mille. DeVere and Mrs. Seguin-Mallace in octaves, was supplemented by the chorns. The accopaniment was the flute and clarionet, and could hardly have been more beautiful. The trio "Lux" being the flux of the technique so true, that it is always a de-

Æterna," was in minor, and was majestic in movement and solemn always.

"Libera me," with the chorus,
was the last number of the
first part, Mile. Devere taking the
solo part. In the finale to the Requiem the
indiscriminate applause of an enthusiastic
andience nearly wrecked a fine chorus, but

they rose superior to it, recovered their balance and gave the closing part grandly. The orehestra played the "Requiem" in a sympathetic style, especially the strings and reed instruments, but the brasses were The chorus rose and seated itself in bet-ter time than on Tuesday night. and reed instruments, but the brasses were a little slow to respond to the leader's baton. One noticeable thing is that with this chorus and orchestra the soloists may make any fine effect at will, for even in pianissimo parts with but a a thread of melody, they realize that they must be subordinate to the solo, and they make a net-work of subdued harmony as a back-ground

The second part was opened with the overture "Maxmilian Robespierre." by Litolf, Professor Barus directing. This is one of the grandest numbers yet given. The orchestra demonstrated its ability to fill the house full of wonderful harmonies. "The Marseillaise" hymn runs through this overture in strains, half strains and bars, but so decidedly that it is quickly recognized. It is like a child's game of hide-and-seek, but one is sure to find it. The exciting climax reminded one of the guillotine in the days of Robespierre, and, as the volume of sound died away, the death of Sydney Carton comes up and the fatal "twenty-three" is said. Litolf, Professor Barus directing. This is

Expectation was on the qui vive, for the second number was to be a cavatina by Madame Therese Herbert-Foerster. She had made so lasting an impression by her singing of the festival 1889 that her admirers were anxious to hear her again. Madame Herbert has an artistic and very refined voice of great carrying power, and has the charm of feeling the music she is singing, and won for herself the not-to-be-refused encore, to which she responded with a German song, with piano accompaniment by her husband, Professor Herbert, who beamed with delight.

Mr. Franz Wilczek played the andante and finale from violin concerto by Mendelssohn. The andante was almost faultlesslyigiven, and the audience showed its appreciation by a quiet that was a great compliment to the young and handsome player. The opening notes were soft and sweet as the breath of spring, and the whole movement was characterized by

the whole movement was characterized by steady and fine playing. Mr. Wilczek here committed almost a sin when he interrupted the tranquil feeling of the audience to tune a string which was hardly out of tune, but his evident intention to do it just right made the audience forgive him. In response to an encore he bowed his

The trio and chorus, from "Athalie," was so good it should have been repeated. Herr Fischer sang the aria from "Tan-hauser" finely. If anything will show the possibilities of a voice Wagner's music will do it. The unexpected changes, the beautiful soft passages, the harmonious discords and surprising effects all combine to make grand music, which, while delightful to listen to, is very difficult to render. The closing chorus, with Madame Herbert, Signor Perotti, Herr Fischer and Mr. Knorr, was inspiriting and nobly given, and sent the audience home in good spirits, and ready to go again on Thursday.

PROGRAMMES FOR TO-DAY.

At Both the Matinee and Evening Concert Some of the Best Music Can Be Heard. This afternoon the opening number will be the overture to Weber's "Euryanthe." This is Weber's sole grand opera, and he meant to put the best into it, and did it. The opera cost him part of his life, but it made him immortal. The high strain of pathos that underlies this work finds full expression in the overture. The "Herodiade," by Massenet, will next be rendered by Mr. Chas. Holman-Black, who has lost none of his popularity by his long residence abroad. He will be heard with much interest by Indianapolis people, and the reputation he has achieved abroad, supplemented by his work at the rehearsals, give promise that his singing will prove all that can be

In the "Gypsy Dances" by Sarasate, Franz Wilczek will have full opportunity of displaying his great ability as a solo violinist. Mmc. Therese Herbert-Foerster will be heard in the aria from "Samson and De-lilah," by Camille Saint-Saens. The enthusiastic reception given the Madame last evening, with her success at the last festival, proves that she is a prime favorite with Indianapolis audiences. The ladies chorns to be presented, "Summer Fancies," by Metra, is a pleasing composition, full of brightness and life.

Two delicious tone-pictures by Gillet, en-titled "Loin de Bal" and "Entr' acte" Gavotte, will then be rendered by the string orchestra. While the character of these compositions is comparatively light and frivolous, they contain much that is good in the way of harmony and expressive treatment. Mlle. DeVere's glorious voice will be heard again in two simple ballads, composed by Victor Herbert. After her matchless singing of the solo work in the Requiem it will be very pleasant to hear her in these sweet and touching numbers. The ever popular Victor Hebert will render one of Chopin's Nocturnes for violonneello. Chopin was a most fascinating melodist, and his nocturnes are tinged with a shade of melancholy that is well adapted to the rich and sympathetic quality of tone evoked from a 'cello. Gounod is to be represented by the Flower Song, from his charming opera, "Faust." This is to be sung by Mrs. Zelda Seguin-Wallace, after which the concert will close with the Coronation March, from Meyebear's "The onation March, from Meyebeer's, "The Prophet," played by the festival orchestra.

Prophet," played by the festival orchestra.

In the evening programme the overture to Wagner's "Rienzi," one of the master-pieces of that master musician, is to begin the night of music. The preliminary chords in this work usher in one of the most delightfully sweet melodies that so often form the motives in Wagner's operas. This reappears several times. Wagner made the most effective use of the brasses in his works, and the martial quartet of trumpets in the finale, while all the strings take the "Rienzi" motive, is especally fine, and the closing bars reach a climax of grandeur seldom attained. max of grandeur seldom attained.

The ensemble and scene from Max Bruch's "Lay of the Bell" will be the next number. The solo parts will be taken by Mme. Herbert-Foerster, Mrs. Seguin-Wallace, Mr. Knorr and Mr. Black. The number opens with an expressive tenor solo and the melody is then taken by the quartet and chorus. They "Shadow Song" that will be sung by Mlle. De Vere is a most effective number from the opera of "Dinorah," by Meyerbeer. This opera, founded on a Breton idyl, is the result of the composer's essay at composition in the French school, and contains much that French school, and contains much that is charming. A comparatively unique number will be the harp solo by Mr. Jno. Cheshire. Mr. Cheshire has made a lifetime study of the harp and enjoys the reputation in Europe of being one of the very few great harpists, and certainly his work in this country would indicate that he deserves all the success he has achieved. His selection will be a Grand Fautasie, on airs from "Martha," his own arrangement. Mr. Chas. Holman-Black will be heard again in the "Cantique de Noel," by Adolph Adam. Part first will close with the celebrated trio from Verdi's "I' Lombardi," sung by Mile-De Vere, Signor Perotti and Mr. Holman-Black.

Black.

The opening number of Part second will be the "Second Rhapsody," by Liszt. This is the most popular of Liszt's nine rhapsodies, and, although best known as a piano composition, its full grandeur and effect can only be attained at the hands of a full orchestra. "Moonlight," by Abt, and "Spin, Spin," by Juengst, will then be rendered by the male chorus, without accompaniment. These little ballads, translated from the German, are replete with the plaintive melodies so characteristic of the German folk-songs.

Mr. Franz Wilczek's selection will be a "Fantasie Caprice," by Sieuxtemps, one of this celebrated violin composer's most brilliant compositions. In it he has given free rein to his genius, and the result is a masterpiece of difficult execution and florid masterpiece of difficult execution and florid now be purchased at that price. The indi-

ward appreciation possible of the success of the festival displayed by the people. This can be done by proper decoration of business houses and residences. To-night the climax of the musical triumph will be reached, and it ought to be marked to-day and to-morrow by a general hanging out of

Notes of the Evening.

It is not good form to applaud a singer while the instrumentation is in progress. Members of the chorus are very enthusi-astic in the study of music, which insures

Mr. Wilczek made a fine appearance with his hand, delicate as a woman's, and his graceful pose.

The chorus was child's play Tuesday night, in comparison with the difficult work of last night. Why do not these fine singers give some songs in English for their encores? There is no scarcity of such songs.

The long programme was not completed till 11 o'clock, and several persons left the hall before the last number. Mr. Charles Holman-Black's number on the matinee programme will be Massenet's "Horodiade," which he has sung with great

success in Paris, with the composer for his accompanist. His evening's solo will be "Cantique de Noel, by Adam. The costumes worn by the lady soloists were beautiful and artistic, Mlle. De Vere wore a lemon-colored crepe, made in flow-ing draperies and angel sleeves; Mrs. Wallace a rich cream-white satin and bro-cade, and Mme. Herbert-Foerster white satin. Each dress was trimmed with ex-

A Thief Returns a Watch.

quisite passementerie.

Charles Kersey, the loser of the gold watch and \$10 recently from his room, No. 240 Union street, has his watch again in his possession. The thief sent it to him by mail, evidently believing the trail was getting hot. The wrapper was given to Chief Splann for further search for the culprit, who failed to return the \$10.

HOW LADD WAS MURDERED.

Important Testimony Brought Out Yesterday from Eye Witnesses of the Killing.

Special to the Indianapolis Journal. NEW CASTLE, Ind., May 14.—In the Ladd murder trial to-day the State continued to give testimony and examined fourteen witnesses, most of whom testified as to the occurrences in Blountsville. Ernest Burch and others saw John P. Smith, Chas. Smeltzer and Wm. and Henry Rozell shoot at Ladd after he had left town, A crowd had collected at the edge of town to watch the proceedings. The Rozells, Smith and Smeltzer had pursued Ladd for some distance across the fields, and while after him Lake, the defendant, came running from the town and proceeded down the road. After he had passed the crowd the men in the field started to return, and some one in the waiting crowd asked them why they did not go on, saying that Lake had gone down the road to head Ladd off. Smeltzer snatched a gun from some one and went on after him, the others re-

John S. Barr lived in the house next to that of Mrs. Bundy. He was in the east part of town when the trouble began, but immediately went home. He saw William Rozell and John P. Smith coming down the street with guns. He told them they must not shoot. After considerable parley they gave him their guns and disappeared.
William Luther, who had been quarreling with Ladd on the street, took one of the guns, and some one else got the other. Rocks were thrown and shots fired in the vicinity of the Bundy house, by whom he did not

know.

James Huffman was in town when the first trouble occurred. After Ladd had left the first time he went into the back room of William Rozell's store. The Ro-zells, Smith, Smeltzer and Lake were in there, and went into the front of the store. When witness went out William Rozell was showing Lake a revolver. They said nothing in his hearing. Sebastian L. Sees, who lives on the farm where the tragedy culminated, was in Blountsville when the culminated, was in Blountsville when the shooting took place, and started home on horseback after Ladd had left. On the way he was told that Ladd had taken refuge in his barn, and fearing that his wife might be frightened he hurried home with all possible haste. He put his horse in the barn and went to the house. Returning toward the barn soon after, he met Lake and Smith, each carrying a revolver. Lake said they were after a man who was in the barn, and they wanted to go in and get him. Witness did not know what answer to make. Smith said, "He is in there; if he is not he has got out under several pair of eyes;" also, "We want to go in there and get him. He was over there in town, and cut a pretty big swathe, and we want to get him and learn him something." Witness hesitated, and Smith asked if he ness hesitated, and Smith asked if he wanted to defend him. Witness defended himself only, and that by attending to his own business. Smith then told him if he did not want them to go in the barn to go away and say nothing. Further talk ensued, during which witness heard a whistle below the barn, and, turning, saw Sweltzer, with a gun in his hand, who said, "There he goes now." Ladd was running west from the barn, and the three men pursued him, all shooting at him. Witness went in the barn, and watched the proceedings through a crack. Ladd ran to proceedings through a crack. Ladd ran to a fence forty rods away, and sat upon it, reeling back and forth. Witness thought he was hurt, and went for help. As he came out of the barn the men were going back towards Blountsville. Witness went to a neighbor's and got two men to go with him to Ladd. He was lying on the ground in a great pool of blood when they reached him. He was very weak and died in fifteen minutes, speaking a few words previously, but nothing intelligibly.

Albert Brown acted as clerk for the coro-

Albert Brown acted as clerk for the coroner at his investigation. After the hearing before the coroner, witness conversed with Lake in the latter's barn. No witness testi-fying before the coroner had known Smith's name who saw him on the Sees farm. The coroner instructed the witness to find it out, and he asked Lake, who told him. Lake and he asked Lake, who told him. Lake asked if the coroner was going to make any arrests. Witness thought not. Lake then said: "We either had to kill the darkey or he would have killed somebody else." After a very rigid cross-examination of the witness by the defendant's counsel, court adjourned until to-morrow morning.

THE RAILWAY RATE WAR.

From Chicago to St. Paul for \$3, and from Kensas City to St. Louis for \$1.

CHICAGO, May 14.—Passenger rates to Western points are now lower than they have been for years. The Burlington to-day gave notice of a further reduction in the rate from Chicago to St. Paul to \$3, which is \$2 lower than the present second-class fare. No sooner did the Chicago, Milwaukee & St. Paul officials hear of this than they announced a \$3 rate to Council Bluffs, Omaha and Kausas City, and a rate of \$5.20 to Sioux City. These rates apply in both directions. They also make a first-class rate of \$5 to St. Paul, with \$3 as second-class.

The meeting called by General Passenger

The meeting called by General Passenger Agent Sebastian, of the Rock Island, was without results. It is now doubtful if the Rock Island will carry out its intentions of making a \$9.50 rate to Kansas City and Council Bluffs against \$3 by the other lines, even to protect its revenue on inter-

city, and is in a critical condition. Mr. Paul is president of the Fort Scott Cement Company, and is residing temporarily at Kansas City.

"Policy Bill" Smith's Business Wiped Out. FRANKFORT, Ky., May 14.—Governor Buckner to-day signed a bill repealing the charter of the Paducah Woodenware Company, dealing a fatal blow to a famous lottery scheme. "Policy Bill" Smith, of Cincinnati, owns the franchise, and operates policy shops in Covington under it. This bill will compel him to close up.

A seven-year-old child of Mrs. Elizabeth Mitchell, of Richmond, Mo., found an old and rusty revolver in a bureau drawer yesterday, and walking up to her mother pointed the weapon at her and pulled the trigger. The bullet entered her mother's head and she fell dead.

"Don't Worry Me With your complaints about your teeth," said an annoyed father to his "sweet sixteener." "I told you to buy the Sozodont and use it, but you didn't, and you deserve to suffer." And so she did, and all other

sweet sixteeners who act like her. THE BEST ROUTE TO CHICAGO, The Pennsylvania Line (Pandhandle Route.) Reclining-chair and sleeping car between In-dianapolis and Chicago daily on night trains.

Coaches and parlor cars on day trains. Tickets, sleeping, reclining-chair and parlor accommodations can be procured at Pennsylvania ticket office, corner Washington and Illinois streets, or

Low Rates West. Commencing Friday, May 16, the first-class limited rate via Vandalia Line, Indianapolis to Kansas City, Leavenworth, Atchison and St. Joseph, will be \$7.55. For full information call at Vandalia ticket office, corner Washington and Illinois streets, 46 Jackson Place, opposite Union Station, or Union Station.

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There's Nothing Quite so Funny as

TOM NU MITTI

2 Performances Each Day. 2

Night prices, 10c, 20c, 30c. Matinee, 10c, 20c.

SECOND ANNUAL Indianapolis May Music Festival SIX CONCERTS.

Tomlinson Hall, May 13, 14, 15, 16 GRAND CHORUS, 600. FESTIVAL ORCHESTRA, 50. CARL BARUS, DIRECTOR.

SOLOISTS: Mlle. Clementina DeVere, Mme. Theresa Herbert-Foerster, Mrs. Zelda Seguin-Wallace, Jules Perotti, Emil Fischer, Chas. Holman-Black, Chas. Knorr. Reduced railroad rates of one and one-third fare

The general sale of season tickets now in progress at No. I East Washington street (Big Four ticket of-

Indianapolis Art Association Seventh Annual Exhibition. MASONIC HALL. A large collection of Oil and Water-Color Paintings by the best foreign and American artists. Open now. Closes May 17. Every day and evening. Admission, 25 cents.

WARNING TO CARPENTERS. WARNING!-UNION CARPENTERSOF THIS

otrike there has not been finally settled.

INDIANAPOLIS DISTRICT COUNCIL OF CARPENTERS' UNIONS.

We are showing some new things in Men's Fine Sack and Frock Suits at \$15, \$18 and \$20 that are beauties, and much more than ordinary value for the money.

There are far too many styles to try to describe them, and we couldn't do them justice in the space assigned to this ad. Be assured they are well worthy your consideration, and will please you well if you buy them.

CLOTHING, FURNISHING GOODS, HATS AND SHOES.

CROWLEY-Mrs. Henrietta, Wednesday morning, at 9 o'clock. Funeral from 46 South Tennessee street, Thursday, May 15, at 2 o'clock p. m.

WANTED-MISCELLANEOUS.

WANTED-Good wheel-makers in wheel factory; good wages. Chas. Scott & Co., Phila., Pa. WANTED-AT ONCE, A FEW UPHOLSTER-sonville, Ind. WANTED-TO BUY A FLOUR AND FEED store in good location, or a half interest. Address X. Y., Journal offide. WANTED-BY A GRADUATE OF THE NEW England Conservatory, Boston, a position as soprano in a church choir. Address R. A., Journal

WANTED-SALESMAN TO SELL OUR GOODS to manufacturers; no competition; experience unnecessary; big wages certain. RAU M'G'G CO., Chicago, Ill. WANTED—Reliable local and traveling salesmen Positions permanent. Special inducements now fast-selling specialties. Don't delay. Salary from start. BROWN BROS., Nurserymen, Chicago, Ill.

WANTED—Salesmen at \$75 per month salary and expenses, to sell a line of silver-plated ware, watches, etc., by sample only; horse and team furnished free. Write at once for full particulars and sample case of goods free. Standard Silverware Co., Boston, WANTED-ENERGETIC BALESMEN TO

W sell our goods by sample to merchants; bright, new salable goods; salary and expenses to a few good men in each State; permanent position and chance to build up a fine trade; good side-lines; samples furnished. MODEL M'F'G CO., South Bend, Ind.

RELIGIOUS SERVICES. A SCENSION-DAY SERVICES WILL BE HELD

ANNOUNCEMENTS. NDIANAPOLIS STEAM CARPET BEATING CO., 270 B. Washington st. Telephone 1101. GOOD EMPLOYMENT FOR GOOD AGENTS of in each county of Indiana. Address or call at office of NATIONAL UNION SUPPLY ASSOCIATION, 113 S. Illinois st., Indianapolis, Ind. FREE INFORMATION of a Positive Cure for DRUNKENNESS and the OPIUM HABIT given by A. S. REED, 388 North Alabama et., Indianapolis Either Home or Sanitarium Treatment. Call or write

A STROLOGER-MRS. DR. ELLIS, 23 EAST

A Michigan street, gives information on past, present and future, courtship, marriage, law-suits, journeys, friends and enemies; what to do, where to go for success, health and happiness. If sick or in trouble consult the Doctor at once. FOR SALE.

FOR SALE-SETTEES AND VASES. VICTOR FOR SALE - RICHMOND BANGE, No. 80; also, drum-heater, good condition, cheap. 441 South Illinois street.

POLITICAL ANNOUNCEMENTS. POLITICAL-I am a candidate for County Recorder, subject to the Republican county convention. WILLIAM WIEGEL.

FOR SALE-REAL ESTATE. FOR SALE - THIRTY-FIVE ACRES NEAR Brightwood, only \$200 per acre. POWELL & HANCKEL, 66 East Market. A RARE CHANCE—Splendid modern-built new residence of nine rooms, bath, city water, furnace, art-stained and plate-glass throughout, elegant oak mantels, bronzed hardware, everything first-class, stone walks, nice new barn, on North Pennsylvania street, at a bargain. A. ABROMET, 4412 North Pennsylvania street.

FOR EXCHANGE.

\$7000 STOCK OF DRY GOODS, NOTIONS, in unincumbered real estate. Box 1194, Goshen, Ind.

FINANCIAL.

MONEY-QUICK-TRY BRYAN, NO. 36 CIR-I DANS - MONEY ON MORTGAGES. C. F. SAYLES, 75 East Market street. FINANCIAL-MONEY ON MORTCAGE, FARMS and city property. C. E. COFFIN & CO.

SIX PERCENT. ON CITY PROPERTY IN IN.

diana. ISAAC H. KIERSTED, 18 Martindale MONEY TO LOAN ON FARMS AT THE LOW.

due. We also buy municipal bonds. THOS. C. DAY

& CO., 72 East Market street, Indianapolis.

RECEIVER'S SALE.

Notice is hereby that I will, on Thursday, May 29, 1890, at 2 o'clock p. m., at the business house of Dedert & Sudbrock, Nos. 158 and 160 East Washington ert & Sudbrock, Nos. 158 and 160 East Washington street, Indianapolis, Marion county, Indiana, by virtne of an order of sale of the Superior Court of said county, granted on May 13, 1890, in cause No. 40545, entitled Sudbrock vs. Dedert, seil at public auction, in bulk, for cash, all of the unsold property of said firm of Dedert & Sudbrock in my hands as receiver, including their stock of dry goods, store-fixtures, accounts receivable, etc., an inventory of which will be exhibited at time of sale. Sale to be subject to the approval of said court. Notice is also hereby given to the unsecured creditors of said firm, that by the same order of court such creditors will not share in the distribution of the assets of said firm in my hands, unless their claims, verified by affidavit, shall have been presented to me for approval by the court, on or before June 14, 1890.

HENRY W. PIEL, Receiver.

Indianapolis, May 15, 1890.

RUGS! RUGS!

A Magnificent Line of NEW RUGS just received by

ROLL. colorature. The aria "Celeste Aida," from Verdi's "Aida," will be sung by Jules Perotti, who has achieved his greatest success in the interpretation of Verdi's operas. The chorus, without accompaniment, will render "O Happy Day," a folksong by Getze, a German composer of some note, and the closing number will be "The Torchlight Dance," in B minor, by Meyerbeer.

In who be purchased at that price. The indication of the interpretation of the rate will go still lower. General Passenger Agent Townsend, of the Missouri Pacinic, wired the local office, to-day, that last night's dispatch stating that the Ohio & Mississippi had made a one-dollar rate from Cincinnati to St. Louis was not correct. His telegram further stated that the rate had not been reduced.

LOW PRICES PREVAIL. If you want to feast your eyes on pretty things, look through things, look through things, look through the rate had not been reduced. all sitting